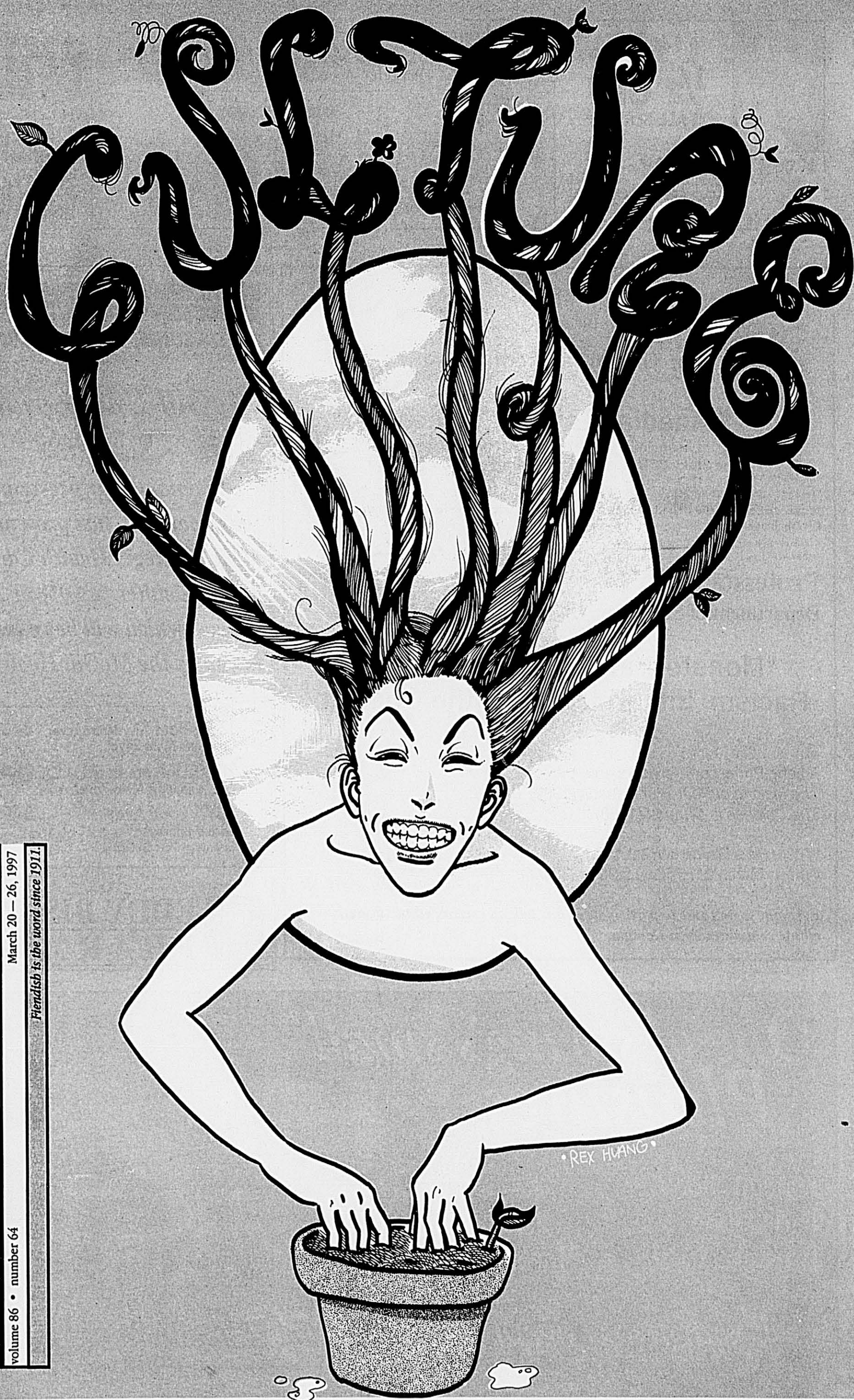


McGill Daily Culture

volume 86 • number 64

March 20 — 26, 1997

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letters

Sacred cows

To the Daily,

Fees for graduate, out of province and international students are increasing for 1997-98. Though the budget hasn't been approved yet, every indication is that fees will rise. Principal Shapiro defends these hikes by saying the usual: there are no alternatives. If fee hikes for students already living below the poverty line are kosher, we should try the following:

- 1) Reduce salaries of the Principal, Vice Principals, and Deans by five per cent
- 2) Restructure the Principal's salary so his pay reflects the amount he's able to raise for the University.
- 3) Remove tenure for professors. Stipulate the quality and quantity of research they should produce, the number of courses they should teach, and the number of graduate students they supervise. Decisions regarding promotion and firing should be made according to these criteria.
- 4) Auction a proportion of seats on the Board of Governors. Let people 'pay' for the prestige of association with McGill.
- 5) Honorary doctorates for a few million dollars. Honorary degrees don't reflect on the University's academic standards.

None of the above measures compromise McGill's quality; in fact, they're likely to improve it. They will also raise significant amounts of money. If fee hikes are incentives for graduate students to finish early, monetary incentives should work for professors, the principal and other constituencies. The marginal utility of each dollar raised will still be less than the utility of each dollar taken away from the already meagre budgets of graduate students!

But none of the above will be done. The interest groups are too powerful and well-organized; these cows are too sacred! Conversely, graduate and foreign students are too few, dispersed, and dependent on the University for handouts. Hence, they can be squeezed more easily. But, Principal Shapiro, we have only so much blood in our veins.

Faisal Bari
Doctoral Student
Faculty of Management

cle is full of contradictions, omissions, humiliating comments and a total lack of sensitivity for the artistic world. How can he hold such a position within your organization?

Pop David is a composer whose genius and integrity are exceptional. His music deserves a genuine review from your newspaper. The fact that he is a "starving artist" or that he has been producing himself for 17 years is not relevant to the quality of his work. He is one of the few who offer a real alternative to the crap we hear every day on radio and he is courageous enough not to follow the beaten track. He is an open window, a bowl of fresh air in the stuffy world of slick corporate-oriented music.

Since when can a music critic pass moral judgment on an artist's lifestyle? How can he so carelessly attack his reputation and a life dedicated to enlighten and to entertain you with music? It is totally unacceptable to allow him to use the Daily Culture's public tribune to orchestrate a personal vendetta.

Can someone please make him do his homework, teach him about dignity and respect, and transplant him with an ethical bone before he commits another article?

S. Choucroun

To the Daily,

Rare is it that a critic be the object of criticism himself, though it just seems to be a fair counterpart. I must admit I was deeply shocked by the article a certain Mullen Buss wrote about a "starving artist." Being granted the privilege to communicate one's opinions to a large public involves responsibility toward those one is permitted to judge. Yet, his article was a pompous and outrageous exercise in style, a collection of sophisticated terms straight from a literature class that he previously kept for an opportunity to exercise his ego-satisfying sarcastic tendency toward a helpless victim.

Pop David was the ideal person for the sacrifice. Who would take his defense? Whether his judgment on (or conviction of!) Pop David is worth considering or not is unimportant. In the vein of his literary allusions, history speaks of countless professional critics who misjudged artists like Rodin and Modigliani. It will be for future generations to decide. However, in a time of stagnating music, taking advantage of one's position to pillory a powerless victim striving on the difficult and perilous path of innovation is an infamous attitude.

Pop David's real sin was not to have followed the commercial trend which would certainly have proved more gratifying moneywise (and critique-wise). Mr. Buss' greatest achievement in this case will have been to attract attention to a "starving" but deserving artist and to encourage people to judge by themselves.

Paul M. Rieux
Former McGill student

Meetings

Today is the first day of the rest of your life. '97/'98 positions for the entire Daily editorial board are open until the beginning of the staff meeting at 17h. We invite all interested in watching the tedious process that is democracy.

Do it yourself

If you're somewhat non-plussed by this democracy thing, the following announcement may be of more interest: Anyone interested in contributing to the final issue of the year (the DIY special issue) is invited to a special meeting on Monday (March 24), 14h30 in the Daily office.

Sins of Pop David's Reviewer

To the Daily

Mr. Buss' review of Pop David (Daily Culture, March 13-29) is simply revolting.

Under the pretense of reviewing Pop David's latest cassette, *The Bottom of the Barrel*, he indulges himself in character assassination. He hides his musical and journalistic ignorance under a catchy title, obscure 12 letter words and cool sentences. He clearly demonstrated that he is devoid of the professional ethics required by any art critic. He obviously did not take time to *listen* to the 14 compositions, properly analyze the material and reach a conclusion (whether positive or not) based on such research. His arti-

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FOURTH ANNUAL McGILL PHARMACOLOGY RESEARCH DAY

FRIDAY, MARCH 21, 1997 -- 9:00 a.m. to 5:00 p.m.
(Stephen Leacock Building, Room 232, 855 Sherbrooke St. West)

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Topics include: Neuropharmacology, Receptor Biology; Reproductive, Developmental, Cardiac and Molecular Pharmacology

4:00 p.m. - Keynote Address by:

Dr. Robert S. Hodges, University of Alberta, Network Leader, Protein Engineering Network of Centres of Excellence (PENEC) "Redesigning gramicidins for use as peptide antibiotics: structure-function relationships"

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Department of English Prizes and Awards

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- The **MONA ADILMAN PRIZE IN POETRY**, worth \$650—or \$325 for two students, is open to undergraduate or graduate students registered in the Faculty of Arts for the best poem or group of poems relating to ecological or environmental concerns.
- The **CLARK LEWIS MEMORIAL PRIZE**, worth \$250, is open to major or honours students in the Department of English. The prize is awarded annually or from time to time for original plays staged in the course of the academic year.
- The **CHESTER MACNAGHTEN PRIZES IN CREATIVE WRITING** (two prizes, one of \$500 and another of \$350) are open to undergraduate students of the university for the best piece of creative writing in English, i.e. a story, a play, a poem, an essay, etc. Printed compositions are ineligible if they have been published before April 15, 1997.
- The **PETERSON MEMORIAL PRIZE**, worth \$1,500, is open to undergraduate or graduate students registered in a degree program in the Department of English.
- The **LIONEL SHAPIRO AWARDS FOR CREATIVE WRITING**, three prizes of \$1,000 each, to be distributed if possible among the genres of poetry, fiction, screen writing and playwrighting. Each prize to be awarded on the recommendation of the Department of English to students in the final year of the B.A. course who have demonstrated outstanding talent. (A note from your academic adviser verifying you will have completed your program requirements and the minimum credits required by the Faculty of Arts (by April 1997) MUST accompany your submission.) These competitions are restricted to students who have not previously won the First Prize.

Forms to be completed (for the creative writing prizes and awards) are available in the Department of English General Office, Arts 155. Submissions must be in duplicate.

Deadline: Wednesday, April 16, 1997

TRIPPING THE THEATRE FANTASTIC

by Saba Sayeed

PERFORMANCE

The Directors' Projects Festival is the culmination of a year-long directing course offered by the English Department for theatre majors. A selection of mainly fourth year students take on the challenge of producing a play of their choice at Morrice Hall. This year's festival is comprised of nine productions, all of which provide an invaluable asset to the university as an example of its creative output. For the larger McGill community, the festival provides a means of observing the work of students in their theatrical transition to a level beyond the purely amateur.

This year, due to the heavy cutbacks and downsizing in the department's offerings, the producers have been forced to charge an admittance fee for the first time. Although the price is a mere two dollars per night—a third of the student ticket price for other shows at McGill—the producers are regretful of the loss of free theatre it represents. They do feel, however, that it will at least ensure that such practical experience remains a facility available to theatre students.

The following is a short account of some of the plays and some insights from the directors themselves.

Rumours Of Our Death by George F. Walker

Director: Melanie Wiesenthal
Rumours of our Death is Melanie Wiesenthal's third directing project at McGill. She is one of the founders of Acting Out Productions—a student theatre company that staged its first production last November. Melanie views her current project as "an experimental challenge" that will enable her to extend the boundaries of her creativity and those of the play's context with the active use of film and video. The division of the stage into four distinct spaces, continually merging and separating throughout the performance, complements the use of multi-media.

The play's theme sheds light upon the incompetence of govern-

ment and the authoritative figures of today. The production raises important questions about revolution by establishing a contrast between characters who take action and those who remain passive. The intriguing play with identity leads us to wonder how far we are fulfilling social roles even when trying to fight their very stratified structure. Abundant with comedy, *Rumours* looms with an undertone of provocative self-analysis and seriously questions social issues.

The Lover by Harold Pinter

Director: Lori Chodos

Lori Chodos, another founder of Acting Out Productions, has been fascinated by Harold Pinter since

Rich Relations by David Henry Hwang

Director: Monica Rosas

Monica Rosas, yet another Acting Out founder, is concerned with giving exposure to cultures obscured by the predominance of the West. She chose to work with David Henry Hwang's *Rich Relations*.

Rosa's aim was to move outside the theatrical realm of western post-colonialism.

The stage action seems not to make sense at times, but this is the very idea—by disconnecting events and the characters' own perceptions of them, the play is once removed from the audience. Love and materialism finally come to a confusing

and hilarious clash, leaving the very question of the play's message one for us to analyze—but in this analysis lies the vast realm of knowledge that Hwang has opened up for us.

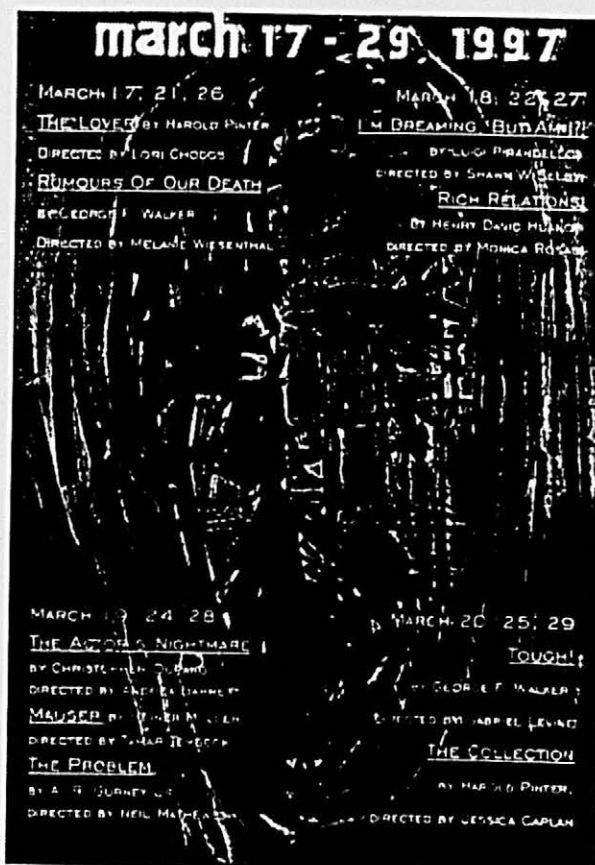
I'm Dreaming...But Am I? by Luigi Pirandello
Director: Shawn W. Selby

Shawn Selby, the executive director of the Tuesday Night Café Theatre, has a long history of stage management and has had an opportunity to work in close quarters with directors, both amateur and professional. She is fascinated by directors who step beyond the traditional norms of theatrical representation. She gives full credit to Luigi

Pirandello for providing her with a text that, in her view laid the groundwork for a three-dimensional depiction.

"I was fascinated by the surrealist possibilities," Selby explains. "The play operates in the real, the nightmare and the meta-dream world, which is beyond even nightmare and is steeped in recollection and magic."

The characters are nameless, which allows us to view them in many contexts, and this is only enhanced by their behavioral shifts as the stage world relocates and places them in varying positions of power relative to each other. A beautiful set and articulate acting complement the captivating quickness of this piece.



THE WHERE'S AND WHEN'S OF THE FESTIVAL

high school and saw this as an ideal chance to direct his work. The play she chose, *The Lover*, hits on two very intrinsic concepts—love and power—and the complicated interplay between them. The play is itself a game on many different levels, and Chodos hopes to take it to extremes in terms of testing the boundaries established in a relationship.

This game is heightened to the extent that it becomes the characters' primary preoccupation. The audience is drawn in by the actors' intriguing role-playing and the shifts in tone with the transfer of control between them. The production answers as many questions as it asks, and does so in an amusing and intensely playful fashion.

Art that mirrors life

Lettres d'amour a Tarantino is a dance delicacy

by Mike Cullen

Art is one of the few forums that shows an indication of how society takes stock of itself — but like the way you look at yourself in the mirror, it is often fleeting and insubstantial. Dance is one of those artistic mediums that has that ephemeral nature, visual effect and immediacy for mirroring life that others segments of the arts do not.

Lettres d'amour a Tarantino is a dance performance that is imminently reflective of the personal struggles occurring in the psyches of the men and women of today. The interactions of the sexes are held up to the mirror in *Lettres d'amour a Tarantino* — how men, women and their relationships with each other are being radically redefined and contested.

The dance performance is the second of two in a duo entitled *Rituel Urbain* along with *Ciudad de Hierro*. Both pieces are intended to touch upon contemporary issues of urban society. "Une danse

to be resolved in imperfect but hopeful ways.

The performance takes the form of a dance that seems to accelerate across time and traces a change in the relationship of the male dancers to the female ones, a change that men and women are feeling the effects of in real life.

In one scene, two males hold guns to the head of a lone female, who promptly laughs them off and disarms them in the process.

"They [the men] are so lost, they give the guns to her," says director Paula de Vasconcelos about the scene.

de Vasconcelos' work is not one of anti-maleness however, rather the focus is on the concerted attempt of sexes to attain a resolution in the performance. The men change from the ones receiving pleadings from women to being the ones seeking reconciliation.

"It's as if the men [in the dance] get an understanding of what they've done wrong," says Vasconcelos. The performance was never meant to be moralizing according to de Vasconcelos, however, "I did want it to have humour... Humour [is] an antidote to a lot of problems."

This point comes through clearly enough as the production follows a rough progression from confrontation to conciliation; punctuated by several quasi-slapstick moments between the performers.

In one of these, a female seems to plead for a reaction from a male who studiously ignores her while sucking on a cigarette. After offering her one, she mirrors his facade and slaps him when he reaches out with a hand. *SLAP* The performance is fairly easily grasped because such scenes are decidedly unlike most dance in their casualness.

The reversal of that scene later in the performance is where the audience can begin to "get a sense of a more feminine world," according to de Vasconcelos.

But perhaps this is a misnomer; a more neutral world would be more appropriate as *Lettres d'amour a Tarantino* doesn't so much as tip the scales toward the feminine but rather balance the world of *Rituel Urbain*.

The choreography changes from



the stilted, confrontational motions evident in the earlier parts of the dance toward a more integrative, fluid series where the men and women move in concert. In between is a separation where each sex tends to dance apart from the other.

However, I am not a connoisseur of the finer points of dance and therefore may be leaving out some interpretations that are in *Lettres d'amour a Tarantino*.

In whatever sense of change in the interactions between the sexes the audience gets out of the play however, de Vasconcelos accepts the various possible reaction of others; that the great thing about dance is "that everyone receives it in their own way."

Lettres d'amour a Tarantino very succeeds in reflecting an aspect of the undercurrents of the changes in gender interaction in society in a manner that is accessible to the general public. The only shame is that the price of admission may be prohibitive to the younger portion of society who is on the forefront of the movement mirrored in this splendid performance.

Lettres d'amour a Tarantino runs with *Ciudad de Hierro* in *RITUEL URBAIN* from March 20-23, 20b at the Salle Pierre-Mercure, Centre Pierre-Péladeau, 3000 de Maisonneuve Est, Metro Berri-UQUAM. Tickets: \$22 adult, \$18 students and seniors. Info: 845-2031.



Rituel Urbain

actuelle inspiré d'une société piégée par la violence et l'espoir de la transcender," says the press blurb. This means "a contemporary dance inspired from a society trapped by violence and the hope of transcending it."

But the poetic description is misleading; what should be highlighted is that the headlining performance embraces themes of how gender interaction changes. Or rather, how relationships between men and women are evolving and continue

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Time: 5:00pm - 8:00pm

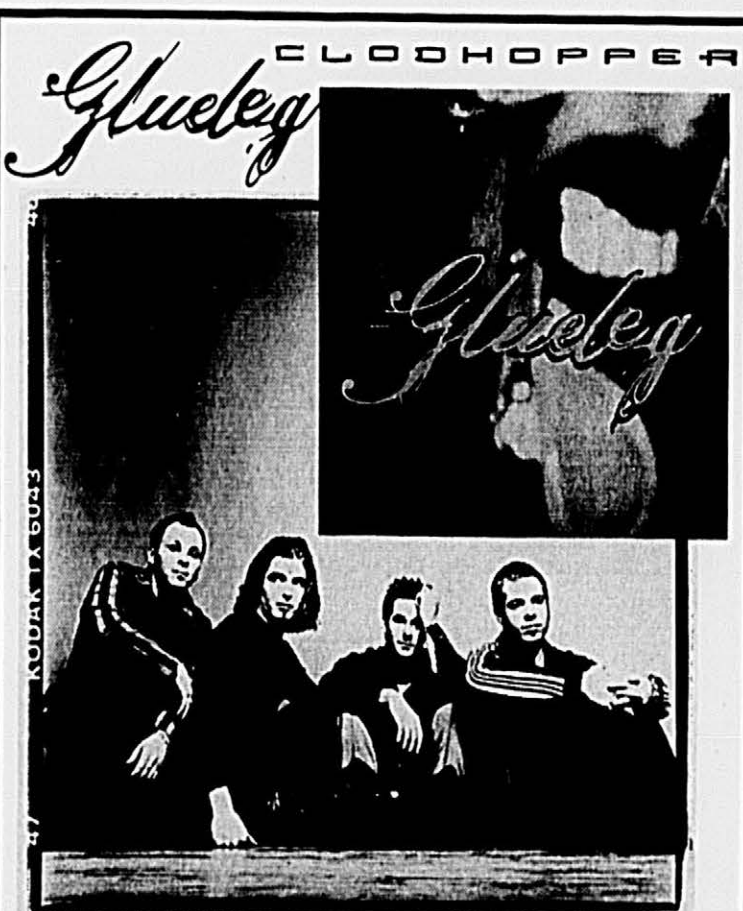
Date: March 27, 1997 (Thursday before Good Friday)

Nomination Deadline: March 20, 1997 @ midnight.

For any relevant information and nomination, please contact:

Marina Pai: 842-0650

Dean Chao: 289-1848



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demystifying the food shortage

by Chris Scott

At age 19, social activist and organic gardener Genna LaFay is definitely an iconoclast. On the phone from Victoria, B.C., her voice is witty and alert, as she discusses ecology, world trade patterns, and neighbourhood farming with an insightful, easy familiarity. "All you need is a backyard," she claims. In fact, LaFay has for years grown a great portion of her own food, giving herself a local, varied diet to sustain her both through the summer, and the less fertile winter months. LaFay believes her experience (of organic farming) is relevant to a world of rising population, and increasingly fragile commercial harvests. "I think the whole food industry is a problem," she charges, adding that soil erosion, rising temperatures, and associated droughts and desertification are destabilizing agriculture both locally and planet-wide.

As development patterns endanger our food base—both on the farmlands, and elsewhere—in the world's rainforests and (through commercial fishing) in the oceans—it becomes clear that market economics and escape from starvation are irreconcilable.

The world now produces around 1.8 billion tonnes of grain per year—still enough to comfortably support its population on a grain-dominated diet.

turning up the heat

A 1995 heat wave stirred an international crisis that sent food stocks rocketing. U.S. rice production slumped by 15 per-cent and the Australian grain harvest crashed.

In Canada, Saskatchewan suffered, with spring wheat output dropping to 778 kg/acre from 1993's 824 kg/acre.

But Saskatchewan's farm output first plunged in 1988 when a heat wave savaged literally every crop for which statistics exist, slashing the yields of spring wheat and lentils more than 50 per-cent as compared with the year before, according to Saskatchewan Ministry of Agriculture documents.

Since Australia, Canada and the U.S. all are among the world's top five grain exporters, their failures triggered a stock panic causing wholesale wheat prices to more than double.

Customers at Montréal's Pâtisserie Belge felt the increase

in food prices when whole wheat bread costs jumped by up to 15 per-cent in 1996, an increase that a store manager blames on the price of flour.

In the final weeks before last fall's harvests, world grain reserves dropped to the equivalent of what humanity consumes in fifty days—the lowest level on record. However, analysts diverge sharply in assigning blame and proposing solutions for the grain shortage.

Last November, Britain's *Economist* ran an article titled *Will the World Starve?* The *Economist*, with its credo of unlimited capitalist growth, identifies rising population as the culprit which must be combated by more 'efficient' technologies of production. It faults environmentalists for opposing genetic engineering and the expansion of farms into wilderness, two projects it claims could vastly augment the world's food supply.

Conversely, the Worldwatch Institute, a UN-affiliated body which publishes yearly report entitled: *State of the World* measuring humanity's progress towards "sustainable development." In its 1997 issue, Worldwatch concedes population is a factor, but draws attention to trends created by economic policy which threaten to deplete our resource base at least as fast as population is expanding.

But how many will starve, and how soon? Worldwatch reports that 800 million people are already "chronically hungry", predominantly in non-Western nations.

In total, the world's cultivated land now amounts to less than 15 million square kilometres. The U.S. Department of Agriculture reports that just under half of this is devoted to grain production.

But that figure is shrinking.

The *Economist* attributes this to past surpluses and claims the free market will put lands now fallow back into production as demand increases.

But that forecast is contradicted by the experience of Zimbabwean food activist Norbert Nube, who spoke in Canada on World Food Day last October 16th. Nube explains that when European colonists first came to Zimbabwe, they forced his people out of the lowlands onto poorer mountain soils in order to set up cash crops and ranches for themselves.

eroding away

Meat-dominated agriculture makes highly inefficient use of space because of the high proportion of grain going to feed livestock. Raising livestock requires four times as much grain to reach a nutritional value equal to a grain-based diet.

Today, the descendants of colonizers still control the prime land, used largely to raise ostriches for meat export, while average Zimbabweans, despite urgent 'demand', are unable to effect any increase of the area of grainland in their country.

Essentially, interprets LaFay, the market only responds to those who have money. "It's nothing to do with feeding people. If it was something to do with feeding people, we wouldn't have a problem because we have

enough space."

Free Trade treaties such as NAFTA have further encouraged the expansion of ranchland at the expense of cropland. In Chiapas, Mexico, a state plagued by famine and malnutrition, the area of cattle ranches has by now increased to 45 per-cent of the state's territory, Worldwatch reveals.

The *Economist* refers only secondarily to environmental degradation as a source of grainland loss. In fact, according to Canadian environmental writer David Day, bad farming practices have already destroyed 60 per-cent of the world's cropland.

These practices generally occur in contexts where subsistence farmers are driven out by commercial agriculture. Farmers move onto new territory too small to support them. As a result, they plant fields for season after season, without a fallow year, a process that soon leads to soil exhaustion. Similarly, they cut firewood more quickly than the surrounding forests can sustain, and the ground, no longer held in by roots, erodes.

Much of this land, (especially in tropical forests) is unsuitable to agriculture in the first place, and even under the best circumstances, can not remain fertile for more than a few years.

Research has shown erosion and soil exhaustion are most severe in Africa and Latin America. A full 74 per-cent of existing cropland has degraded in Central America, according to Worldwatch, with Africa (65 per-cent) and South America (45 per-cent) not far behind. Ironically, these are precisely the areas the *Economist* identifies as having great potential for agricultural expansion.

The toll taken by human-induced global warming on already shrinking grain areas may soon prove enormous. The world's temperature has risen an average 0.5 degrees Celsius in the past century as emissions from cars and factories have increased the natural carbon dioxide concentration in the atmosphere according to Dr. Daniel Albritton of the Intergovernmental Panel on Climate Change, a UN-sponsored research group.

In addition to destabilizing climate, warmer temperatures cause water to expand and world sea levels to rise. Because fertile lands are found disproportionately near oceans and estuaries, rising seas could ultimately ruin one third of the planet's total farmland, the Worldwatch Institute predicts.

Furthermore, carbon emissions are unlikely to slacken under the current world order. A 1995 United Nations conference in Berlin failed to elicit any concrete reductions targets from first world nations, which emit the most carbon dioxide. As the world market expands, and industrialists continue to focus on creating demands rather than meeting genuine human needs, non-essential polluters, such as automobiles, will sell in increasing numbers.

So will all this compel us to turn to even more chemical fertilizer, in a frantic effort to pump up plant production against the odds?

Fertilizers have indisputably been proven to be a major boost to crop yields in the dec-

ades since the Second World War. But their effectiveness is declining: since 1990 grain harvests by hectare have improved at a rate of only 0.5 per-cent a year. In contrast, population growth is three times this rate.

returning to our roots

LaFay notes that from the experience of other farmers she knows, "It's not economically feasible for a small farmer to grow anything but organic." She explains that fertilizers require a large cash investment which few but multi-nationals can afford. In consequence, this would favour cash crops, rather than subsistence agriculture.

There is a fear that fertilizers, aside from being responsible for soil exhaustion or salination in cases where they were misapplied, only promote a high-wins-high-losses development gamble which sooner or later we are bound to lose.

Specifically, a single fertilizer is generally applied to vast fields planted with a single sub-species, which is carefully adjusted to the region's standard conditions. The new practice of genetic engineering, championed by the *Economist*, would promote this specialization even further.

In contrast, traditional farmers "mimic natural systems," according to LaFay. This is done by planting a variety of crops, and, critically, a diversity of sub-species within one crop. Such diversity ensures that if stresses such as extreme weather or pests affect one sub-species, the others will still survive.

But with macro-agriculture, one flu, one bug, one anything—that's it!—and the whole region crashes, LaFay concludes. This in fact happened in the Irish Potato Famine of the 1850's, when close to a million people starved.

Naturally, explains LaFay, the instability provoked by global warming would advise an insurance policy of having the most crop variety possible. But according to ethnobotanist Wade Davis, we have excluded all but 150 of the roughly 75,000 edible plants from participation in the world markets. This in combination with commercial agriculture and the destruction of rainforests will eliminate many more scarcely known edible species, Davis and the Worldwatch Institute concur.

"I see an alternative at the community level," says Montréal activist Manuel Girard, stressing that community-based economics will eliminate most of the factors now responsible for resource depletion.

For example, if people no longer have to commute to work to earn money to buy imported food, but can instead grow their food at home, the greenhouse gas emissions (both from them, and from the trucking to carry the food) will be far less, Girard explains.

Sitting in his plant-filled Montréal apartment, Girard is a quiet but passionate advocate of organic agriculture as a solution to world famine.

Girard has spent summers working on organic farms before, and plans to go this summer to one of several such farms near Mont St-Hilaire, forty miles east of Montréal. He is

confident that organic farms can produce healthier, tastier, and no less plentiful food than the conventional chemical methods.

Worldwatch researcher Gary Gardner agrees, stating "there's no biological reason why organic agriculture can not be just as productive as conventional agriculture." Gardner explains that substantial research simply has not been done into methods for making organic high yield, and that government funders should change their priorities if they are looking to feed the world's population.

La Reconstruction Harmonieuse de la Nature, the organization with which Girard hopes to work, discusses procedures such as companion cropping. This involves the interspersing of one crop which has a particular, say mineral, need, with another that fulfills that need. Through such techniques, it is possible to nourish 100 people off the produce of 1 hectare. While this figure is ambitious— at 7 times the world's average yield rate— there is enough evidence from other organic farms— particularly in British Columbia— to suggest that it is in fact attainable.

For Girard, organic agriculture is vitally necessary, and represents a paradigm shift from the model of humans conquering' nature to one of working with it.

In the end, Girard believes, big cities will disappear, as "smart" farmers understand the latest techniques of how to respect and work with the earth. For ultimately, it is quite possible— indeed indispensable, to "return to our roots, without returning to the stone age," Girard declares.

by Nicholas Boston

From madhouse to community — that's the sense I got while watching the McGill Contemporary Dance Ensemble rehearse *Mosaica*, an extensive menu of modern dance premiering tonight at the Players' Theatre.

In the opening number, the company's entire collection of dancers occupies the performance space. Bodies hunch and curve, stoop and pivot. For a moment you think you're watching a scene from *One Flew Over the Cuckoo's Nest*. Dancers latch onto one another, allowing themselves to be dragged lifelessly across the floor. Someone slaps the ground irreverently.

And then it all takes shape. Cuckoos turn to swans and take flight. Bodies leap and twirl. One dancer demonstrates ballet-inspired extension, while another lets loose with free-style gyrations. The formation is tight enough to give cohesion to the dance, yet sufficiently loose to enable every participant's talents to come forth.

Mosaica inaugurates season number 12 for the Contemporary Dance Ensemble. The production marks the culmination of six months of regular rehearsals and special workshops, sometimes conducted by visiting professionals associated with the local world of dance. With dance completely absent from the curriculum at McGill, the company provides one of few venues for dance enthusiasts to experiment with the art on campus. Not bad for an ensemble made up almost entirely of science students.

Better than Footloose



Brownian motion at McGill's Mosaica

"We're about 50 per cent science majors," said Inge Foulds, one of the troupe's three co-ordinators. "There are a few arts majors, and I think only one theatre major."

But no matter where in the academic spectrum these gals (and two guys) happen to fall, the strength of their performance attests to the egalitarian appeal of the dance, and to the assurance they conjure in the pursuit of it. Come one, come all; the only prerequisites are innovation, and a good sense of the possibilities and limits of your own body.

"There's trouble in the end zones," joked dancer-choreographer, Karen von Ompteda, as she rubbed away a kink in her knee following a particularly grueling set. For von Ompteda, it's all about contact. "Probe," the piece she choreographed for the show, is a ferociously postmodern roughouser that reinterprets clubland dance moves, with a feel for circus acrobatics and outerspace exploration.

"I choreographed this piece after spending hours out dancing," said von Ompteda. And it shows. The piece is aggressive, hip and definitely funkified.

The message in *Mosaica* is as much a product of the music as it is a product of the movement. The musical accompaniment to the 17 pieces of original choreography satisfies a broad range of tastes and attitudes, from Ashley MacIsaac, to Nina Simone, to selections from the soundtracks of *The Piano* and *The Brothers McMullen*.

During rehearsal, Cara Shuckett found herself agonizing over the sound quality of the music to her piece, "Roho" (which means "spirit" in Swahili). While the co-operative sound crew played the score over and over again, Cara stood in the center of the performance space, beneath two speakers, listening attentively for the right beat to emerge. "No, no, no," she said calmly, "there's a whole rhythm that's not coming through here." The number was run through several times until all involved got the balance right.

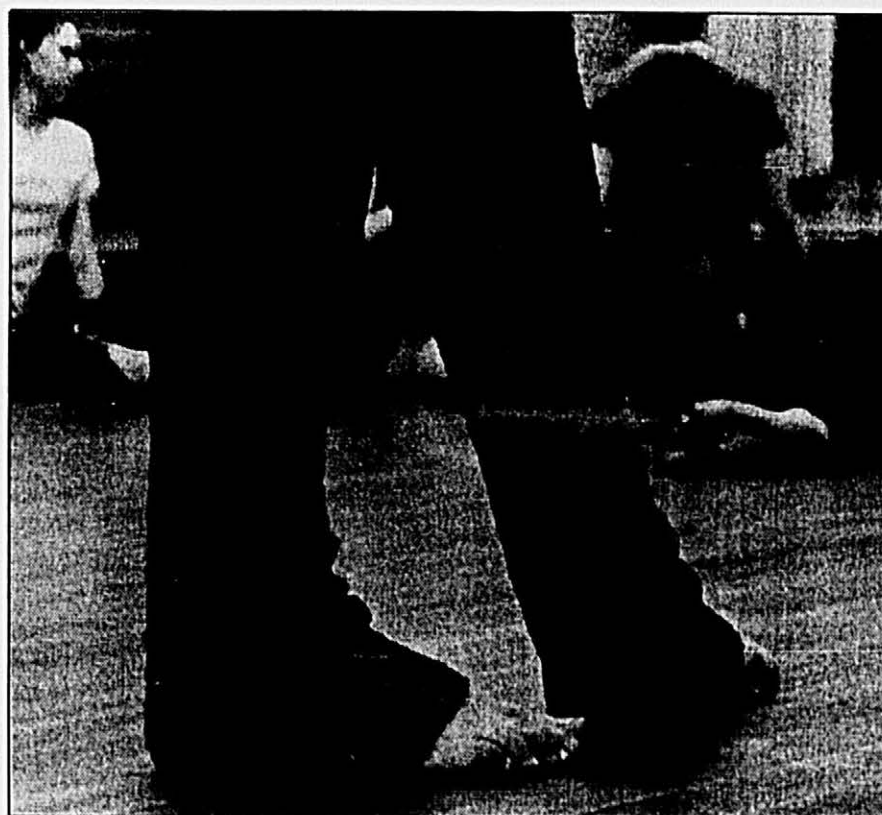
The company's mandate for fostering an environment of collective involvement eschews the need for a single artistic director. Instead, members of the troupe wear different caps at the same time.

"We're all coming from such different

places," said co-ordinator, Risa Papoff, "it's a real mixed bag." Almost as an illustration of her words, Papoff's own solo choreography for the show is called "Oscillations," and it's set to the acid-jazzy groove of Incognito. She also turned stints at team choreography with co-coordinators Inge Foulds and Natasha Myers.

In the studio, two days before opening night, the ensemble's nervous energy gets recycled into giddy confidence. The whole company — set design, stage management, and performers — interact. Clowning around in the dark between sets with dancer-choreographer, Rastko Kovacevic, Natasha Myers takes an unexpected fall. Lights go up, there is a tense pause, then through winded laughter, Myers wails, "the show must go on."

Mosaica runs March 20 to 22 and March 25 to 27, 20h at Players' Theatre (third floor Shatner). Tickets \$6. Info: 398-6813.



PHOTOS COURTESY OF MOSAICA

Art from the underground

Open City Productions brings racial awareness to a metro near you

by Jessica Lim

My friend was standing at a bus stop on Parc when a passerby yelled "chink!" directly into my friend's face and then ran away. The other pedestrians who observed this incident pretended they had not seen it.

This act was one of blatant racism — the witnesses of the incident exemplify the public's apathy that translates into the common denial that racism is not prevalent within our society today.

A common misconception is that we live in an open minded and accepting environment. Often, when confronting racism we shrug it off as an anomaly instead of recognizing it as a violent and damaging act. In part, it is this disillusioned and passive state of society that has allowed racism to continue.

Fighting against the general disregard for racist incidents, Open City Productions 2002 will be holding a number of performances and artistic displays on the metro for this year's International Day for the Elimination of Racial Discrimination, Friday, March 21. Targeting a wider audience, Open City hopes that the event's accessibility will help create a widespread awareness of racism among the general public.

"We always bring our work to where people normally gather," says the groups artistic director, Glenn Hilke. "We want to bring the issue to the consciousness and forefront of metro riders."

Between 7h and 16h Montréal metro riders on the green line will be immersed in visual arts and performances that aim to stimulate, challenge, confront, and provoke their participation on issues at the core of racism and its prevention.

"The whole concept behind the program is that it will be participatory," asserts Hilke. "For example, *Quilt* is designed to encourage metro riders to come and actively engage in the project."

The project *Quilt*, produced by Stacey Park and Johanne Lacelle-Lavallee, involves kids from group homes and private schools. The quilt is made out of 6x6 inch canvass painted, collaged or sewn by the children. Small pockets will be sewn onto the quilt, and notes with thoughts and poetry about racism written on them will be inserted into these pockets. The public will be encouraged to participate in the project by taking one of the notes.

Organizers hope that because people are not accustomed to being confronted by artistic performances in metro stations the performances will create a lasting effect

on the public.

"The events will be in places where people aren't used to coming in contact with art," says Hilke. "There's only two other ways that art is seen in the metro stations: musicians who stay in one place in the metro and can be avoided, or a [performance] program set up to focus the attention on the fact that the arts are alive. But [the latter] is usually done at the Berri station on a stage [and meant] to reproduce a normal theatre stage setting."

However, many of the performances this Friday rely on their ability to create a convincing portrayal of a realistic scenario on the metro while disguising the fact that it is a performance. Produced by Proactive Theatre, *Invisible Theatre* will be taking place at various metro stations, and will be im-

by Proactive Theatre is *Coloured Bastards*. Similar to *Invisible Theatre*, this event tests people's tolerance and reaction to extraordinary situations.

"*Coloured Bastards* consists of about twenty people who will be painted head to foot all in one single col-

R.S.V.P.

This place is reserved for
ugly people with bad
temper and freckles.

R.S.V.P.

This place is reserved
for Sikhs without
turbans and smiling.

provided confrontations on the metro platforms and metro cars.

"A scenario is created and rehearsed based on the racism issue," explains Proactive Theatre director Wolfgang Vachon. "We then perform it at different locations, and from this provocation we hope to engage metro riders in the performance who are unaware that it is a performance. We're trying to provoke, confront, and jar the awareness and sensitivity of people."

Another interactive performance produced

our," describes Vachon. "They will be going around to different locations on the metro doing both normal and extreme things. The whole idea behind this is to challenge people's perception of racial issues, and to broaden their notion of race [and] colour. We often think we tolerate, but when things confront us it's sometimes the case that we don't actually have as much tolerance as we thought we had."

Another exhibition that will be both visually and actively interactive with the public is *Spill*. Produced by a collective of visual arts artists, *Spill* features a "peinture en direct" style - a form that uses the total collaboration of artists without a predetermined style.

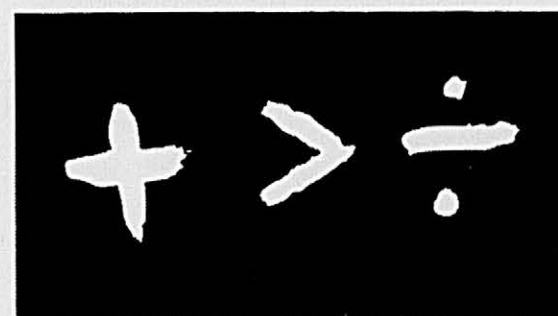
"The artists come from mixed cultural backgrounds," says *Spill* artist Pat Thompson. "Some of them are street graffiti artists. They live in an environment where [racism] is strongest."

Done on 30x4 foot canvases, the paintings will be mounted in various metro stations. Mostly, they will convey simple messages addressing racial issues.

21

Journée
internationale
pour l'élimination
de la discrimination
raciale

International
Day for the
Elimination
of Racial
Discrimination



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same' [or] 'we all have the same blood colour'. The messages will be simple and to the point. [That is], through ignorance you inhibit yourself from growing."

For people who are 'non-ethnic' (aka white), it is easy to ignore racism. For people of colour, racism is something that we sense not only in direct confrontations, but also in subtle manifestations like in the exoticized Asian woman in an advertisement, or the stereotyped Indian cab driver. Yet, we ourselves too often tolerate racism, and by not responding to it, we give racism in its many forms, our tacit consent.

Open City Productions challenges all of us to reflect and confront our prejudices, and encourages us to combat them constructively.

International Day For The Elimination Of Racial Discrimination Events/Exhibitions:

Berri-Uqam: Intercultural Fair, Race Radio, Pinatas, The observer, The Pyramid, Underground Equations, R.S.V.P., Invisible Theatre.

St. Laurent: Alien Invasion, Underground Equations, Spill, R.S.V.P., Invisible Theatre.

Place Des Arts: Living Together, Face to Face, Underground Equations, R.S.V.P., Invisible Theatre, Spill.

McGill: Critical Zone, It's better together, Quilt, Underground Equations, R.S.V.P., Invisible Theatre, Spill, Sanctuary.

Guy-Concordia: Writing on the Wall, Underground Equations, R.S.V.P., Invisible Theatre.

Atwater: Transitions, We are all of the same tribe in the Kingdom of Shadows, Underground Equations, R.S.V.P., Invisible Theatre, Spill.

Lionel-Groulx: Starwalker, Notations, The Ideal Man - The Ideal Woman, Ouch That Hurts!, Underground Equations, R.S.V.P., Invisible Theatre

The tragic, yet glamorous life of an unclassified artist



ARTIST KATRIN BRAUN (LEFT) WITH PHOTOGRAPHER LORI BRAUN

Katrin Braun shows our insides on the outside

photo essay by Lori Braun

Katrin Braun is a hard-core "artiste." She plants trees in the summertime and spends the rest of the year locked up in a cold and dark apartment painting. Strange, demented images begin to emerge from her canvas towards the middle of winter. Miss Braun can be seen around this time struggling against the howling winter winds with large canvases, distributing them to various shoddy art galleries around Montréal. This is tricky business since the canvases turn into kites if the wind is too strong. If, on a windy winter day, you've seen an emaciated figure wearing a maroon gnome hat fly past you on a canvas, it was Katrin's.

Braun considers her art unacademic. She doesn't believe in academic art since she feels that too often this type of art is buffed with pretentious concepts making it accessible only to a small, exclusive group of educated snots. Her art does not cater to the public either. "I'm not paid for what I do, so basically I can do whatever the hell I want." She admits that this puts her in a precarious position. "My family and the public think my art is too weird, and the academic art world thinks I should be more so. I don't fit in anywhere and I like it. This is what my art is all about."

Her present work explores several themes: famous people, the mechanics of the inner body, and patterns. She decides to paint famous people, such as Napoleon and Goethe, for what she calls "reasons of specificity." Instead of painting a generic face she works with known faces because she believes they might be more captivating. Even if an unenlightened com-



FATHER OF THE MARTYR

moner cannot penetrate the meaning of an especially profound piece of work, they can still exclaim, "Hey, that funny looking guy seems familiar." Basically, Katrin obtains perverted pleasure from making a completely abstract piece of art appeal, on some level, to the 'commoners'.

Katrin is also fascinated by society's view of human anatomy. She feels that we have been falsely taught to view our inner body as disgusting and slimy, and our outer body as a paradigm of perfection. Braun believes that the difference between our insides and outsides is negligible, and that if we view our insides as gross we should also view our outside body in the same way. She paints human innards on the surface of her canvas so as to erase this constructed dichotomy.

The elaborate background patterns in her paintings are pictorial landscapes. These patterns highlight the background as an important non-event.

Braun has been a struggling artist for almost ten years now, yet has managed to remain prolific. She's had numerous exhibitions in New York, Vancouver, and Montréal. Even after ten years of toil and hardship she still hasn't succumbed to the temptation of

pursuing fame. Rather, she ascribes to the tragic, yet glamorous life of the starving artist. Her complete marginalization from society has insured her scant, avid audience that her art will never be compromised.

Braun's exhibition entitled Kin will be at Gallery 303, 372 St. Catherine until March 29.



CUCKOLD



ANTIQUE



SHINY

Spin, ninja, spin

Montréal meets Ninja Tune (and vice versa)

by Rob Joannis

Flashback to 1989, one of the greatest years in the history of rap music: Public Enemy were number one, coming from all corners with militant rhyme politics and some of the tightest production ever; A Tribe Called Quest, De La Soul and the Jungle Brothers (aka The Native Tongues) all released albums that remain unmatched to this day; here in Canada, Maestro Fresh Wes was telling you to drop the needle, let your backbone slide, and generally have a good time out there on the dancefloor. Ah the memories...

One of the top records to hit those dance floors in '89 was a remix of Eric B & Rakim's "Paid In Full" by some unknown group called Coldcut. No one really knew who these guys were, but the way they dropped random soundbites and samples (everything from Ofra Haza to "Pump Up the Volume" by M/A/R/R/S) over the original track made that record one of the best remixes ever.

Eight years later, Coldcut are still keeping the old-skool vibe of '89 alive. But Jonathan More and Matt Black, the men behind Coldcut, are better-known today as the own-

Montréal's own DJ Wig and McGill alumnus Gnat are the Ninjas running the label's North American operations. Apparently, the pair had dealt with Ninja Tune for around five years as buyers for local shops and hooked up with the label when their distribution contract with Instinct USA expired. Now all of Ninja Tune's CD pressing, vinyl importing, distribution and promotion in North America is handled right here in Montréal.

DJ Gnat (also known for frightening puns) says that the current operation is the best way for Ninja Tune to tackle the difficult North American market. Fans of the label will have access to every release without any wait, and there will be no ridiculous import prices. Response to recent releases by DJ Vadim, Coldcut and DJ Krush has been excellent, and 1997 is already shaping up to be a crazy year. In the near future, we can expect up to 10 full-length releases, including new albums by Herbalizer, Up Bustle & Out, and Coldcut. Also in the works are a twelve inch

single and full-length album by McGill's own Eric San, also known as DJ Kid Koala, who is rumored to be working with Beastie Boys keyboardist Money Mark. When asked what Ninja Tune release is blowing him away these days, Gnat mentions the just-released single by Neotropic (Riz Maslen), which includes a remix by up-and-coming jungle wunderkind Leon Mar.

Of course, CDs and twelve-inch singles are only part of the label's plan for world domi-



nation. A crew of Ninja Tune DJs recently ended a North American club-tour that saw them spinning records in New York, Boston, San Francisco, Toronto and Ottawa. The Montréal date of the tour was last February at Groove Society; "Stealth" will probably be remembered as one of the best parties of 1997, particularly for the attitude-free, anything goes style of the deejays. In a city where most club DJ's only spin one kind of music, partygoers were treated to everything from hip-hop to jungle to Beck.

For those who want more, or those missed out, Ninja Tune is throwing another "Stealth" party on Sunday. The lineup features Stevie Bear and Task (from Up, Bustle & Out), Riz Maslen (Neotropic), DJ Wig, Gnat, Strictly Kev, and a live performance by drum and bass act Springheel Jack. Kid Koala is also on the bill, and seeing him spin is worth the price of admission.

The fun starts at 21h30 this Sunday (March 23) at Groove Society (1288 Amherst). Tickets are \$15 in advance and \$18 at the door. Ninja suits are optional.



ers of one of England's top independent record labels. For the past five years, London's Ninja Tune has been serving up some of the finest abstract hip hop around. All of the artists — er, Ninjas — have their own style: Coldcut are cut and paste terrorists; Up, Bustle & Out have a heavy ethnic influence; 9lazy9 are acid-jazzy; and Funki Porcini plays something he describes as "perv-beat." The label has also released wicked remixes by some of the top artists around. Squarepusher, Fila Brazillia and Autechre in particular have all taken Ninja Tune originals back to the shop for a little tuning-up and the results have been nothing short of superb.

Whatever the style, Ninja Tune artists and remixers all approach downtempo (or head music, or whatever you wannacallit) with a tongue-in-cheek attitude and a palpable sense of playfulness and irreverence. Bad food-jokes and silly wordplay are the order of the day at Ninja Tune, with titles of recent releases like *Funkjazztickle*, *Tricknology* and *Flexistentialism*; *The Joy of Dex*. Har-har. Let's just say the music is better than the puns.

HAPPENING

Off the refrigerator door and into your hearts...

Art for Upstairs, March 20—25

As proof to the claim that history is a living subject, the art history department is once again sponsoring the annual exhibition of McGill art.

The exhibit, Art for Upstairs, features student artwork by McGill artists from a myriad of different disciplines — not only art history. The walls of the art history department will feature about 25 pieces, including everything from the more traditional photography and canvas entries to more unconventional media, such as performance art.

While recent renovations have led to the

loss of some wall space, Art for Upstairs remains one of the only exhibits that focuses primarily on artwork by McGill students. And if that alone is not reason enough for you to run and go see it, it's also free.

— Sarah Johnson

Art for Upstairs will run in the art history department from March 20-25. The vernissage will take place at 18h on Thursday, April 20th in the art history department (Arts building, 3rd floor west).

Events

Thursday, March 20

- Hillel Jewish Student's Society (3460 Stanley Street) talent night, featuring 10 performers, 20h. Admission \$2 (including beer and coffee).

- Archaeological Resource Circle (ARCRA) presents Dr. Pavlos Flourentzos, "Excavations at the Lower town of Amathus," in Shatner 420, 16h. Info: www.arts.mcgill.ca/programs/anthro/arcra.htm

Friday, March 21

- The Yellow Door presents an evening of folk music featuring Andy Sheppard and Lisa Gamble, 20h. Admission \$3.

- Pugwash will host Claude Bellefeuille of the New Road Map Foundation as part of the 1997 conference, "Overconsumption: Are We Wasting Away?" 11n Moot Court Room (Chancellor Day Hall), 9h. The conference continues Saturday at the McIntyre Medical Building. Registration: Shatner, March 20, or Leacock, March 21.

- McGill Figure Skating Ice Show at McConnell Arena at 18h. Admission \$3.

Monday, March 24

- Archaeological Resource Circle (ARCRA) presents M. François Véronneau, "Les secrets de Notre Dame de Bonsecours" (in French), Shatner 425/426, 12h30.

Tuesday, March 25

- McGill Figure Skating Ice Show at McConnell Arena at 18h. Admission \$3.

- Archaeological Resource Circle (ARCRA) presents Dr. William Sherwood, "Underwater archaeology," in Shatner 425/426, 13h.

Wednesday, March 26

- Archaeological Resource Circle (ARCRA) presents Dr. Jacques Perreault, "Argolis," in Shatner 425/426, 12h30.

Thursday, March 27

- Peer Health Education Program is recruiting new volunteers for the upcoming school year. If you're interested, submit your curriculum vitae to Nadia to Christine at Health Services. Info: 398-6017.

Ongoing

- The Montréal Sexual Assault Centre seeks volunteers to work on the telephone crisis line. Info.: 934-4504 or 934-0505 ext. 452.

- The McGill Women's Union offers an informal peer facilitated post-abortion support group. No counselors present. Time to be arranged based on interest. Info: Terri, 398-6823.

- PROCEID seeks volunteers interested in working with people with intellectual disabilities. Info: Stephanie Torchin, 737-7973.

- McGill University Photographic Society is holding "Photo contest '97." Deadline for submissions is March 15. Info: 398-6786, or visit Shatner B-06.

- Volunteer with Seniors. CLSC René-Cassin is offering a special 13-week volunteer intensive program. Info: Jo-Ann LaValliere, 488-0163, ext. 351.

- Newman Annual Used Book Sale (3484 Peel), 9h to 17h until March 21.

annonces classées

Les annonces peuvent être placées par l'intermédiaire du bureau d'affaires du daily, local B-07 du Centre universitaire, avant 14h00, deux jours avant la publication. Les bureaux sont ouverts de 9h00 à 17h00 du lundi au vendredi. Étudiants et employés de McGill (avec carte): \$4.60 par jour, \$4.05 par jour pour 3 jours consécutifs et plus. Grand Public: \$5.75 par jour, \$4.90 par jour pour 3 jours consécutifs et plus. Des frais supplémentaires peuvent survenir. Les prix n'incluent pas les taxes de vente (TPS 7% et TVQ 6.5%). Pour de plus amples informations, venez en personne à notre bureau ou appelez au 398-6790. **VOUS NE POUVEZ PAS PLACER VOTRE ANNONCE PAR TÉLÉPHONE. VEUILLEZ VÉRIFIER VOTRE ANNONCE LORSQU'ELLE PARAITRA DANS LE JOURNAL.** Le Daily ne se tient pas responsable des erreurs ou des conséquences que pourraient entraîner ces erreurs. À votre demande, nous réimprimerons votre annonce si cette dernière était incorrecte par notre faute. Le Daily se réserve le droit de ne pas imprimer certaines annonces.

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April 2 12:00 PM

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For Information Call : **McGill University Faculty Club**
 3450 McTavish, Montreal
 April 2nd & 3rd, 1997
 285-0043

McGill University Concordia University

INCOME TAX INFORMATION SESSIONS FOR INTERNATIONAL STUDENTS

The International Student Advisers Offices of McGill and Concordia University are collaborating on joint information sessions for the filing of Income Tax Returns by International Students. Two sessions will be held as follows:

REVENUE QUEBEC

DATE: THURSDAY, MARCH 27th
TIME: 1:00PM - 3:30PM
PLACE: Concordia University Henry F. Hall Building Rm H762
 1455 de Maisonneuve Blvd. West
 Metro Station Guy-Concordia

REVENUE CANADA

DATE: FRIDAY, MARCH 21st
TIME: 9:30AM - 12:00PM
PLACE: McGill University Student Union Room 107/108
 3480 McTavish Street
 Metro Station Peel

The focus of these workshops is to assist you on how to fill out each form. In addition, clarification will be provided on the following questions...

- How to calculate your taxable income?
- What child care expenses can you claim?
- How do you determine your residency status for income tax purposes? The 183 day rule.
- What are tax credits?
- Do you qualify for the Goods and Services Tax (G.S.T.) Rebate?
- Or any other question...

Income tax forms will be available at the Workshops and at the International Student Adviser's Office afterwards. Forms can also be obtained at local offices of Revenue Québec and Revenue Canada (Check the blue pages of the Montréal telephone directory).

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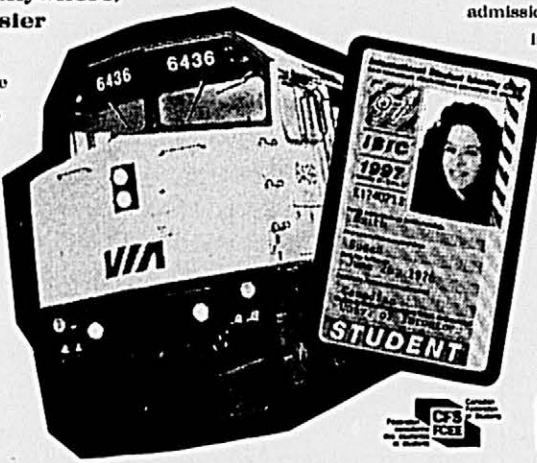
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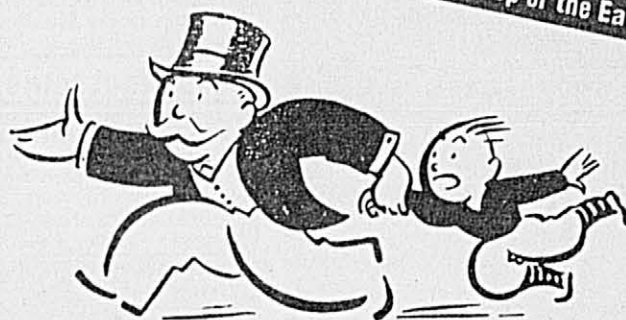
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